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SCIENCE AND THE CHURCH.

CORRESPONDENCE BETWEEN PROF. ST. GEORGE MIVART AND CAR-DINAL VAUGHAN. The Professor Rejects a Catholic Profession

of Faith—"A Vast and Impassable Abyss Between Catholic Dogma and Science." The London Times of Jan. 27 publishes a correspondence between Prof. St. George Mivart and Cardinal Vaughan concerning the Professor's articles in the Nineteenth Century and Fortnightly Review, in which he declared that educated Roman Catholics had abandoned the belief that the Bible is an entirely supernatural work wholly and literally inspired, and also presented other views practically denying fundamental dogmas of the Roman Church. For that reason Prof. Mivart and his opinions were bitterly assailed by the Tablet of London, a paper of that Church representing Cardinal Vaughan. After preliminary letters had passed between the two, in one of which the Cardinal called on the Professor to sign a formula of the Roman Catholic faith, which had been sent to him previously, as requisite to his remaining in its communion, the correspondence continued, as we give it below. An inhibition of sacraments to Prof. Mivart and the formula of a profession of faith referred to in the letters we present as necessarily introductory.

NOTICE OF INHIBITION OF SACRAMENTS. The following circular has been sent by Cardinal Vaughan to the clergy of the archdiocese of Westminster:

ARCHBISHOP'S HOUSE, WESTMINSTER, LEAST OF ST. PETER'S CHAIR, 1900. REV. DEAR FATHER:-Dr. St. George Mivart, in his articles entitled "The Continuity of Catholicism" and "Some Recent Apologists." in the Nineteenth Century and the Fortnightly Review for January, 1900, has declared, or at least seemed to declare, that it is permissible for Catholics to hold certain heresies—regarding the Virginal Birth of Our Lord and the Perpetual Virginity of the Blessed Virgin; the Gospel account of the Resurrection and the immunity of the Sacred Body from corruption; the reality and transmission of original sin; the Redemption as a real satisfaction for the sins of men; the everlasting punishment of the wicked; the inspiration and integrity of Holy Scripture: the right of the Catholic Church to interpret the sense of Scripture with authority: her perpetual retention of her doctrines in the same sense; not to speak of other false propositions. As he has thereby rendered his orthodoxy suspect, and has moreover confirmed the suspicion by failing, after three notifications. to sign the annexed profession of faith when tendered to him by me it now becomes my duty to take further action, and I hereby inhibit him from approaching the Sacraments and forbid my priests to administer them to him, until he shall have proved his orthodoxy to the satisfaction of his Ordinary. Believe me to be, Rev. dear Father, your

HERBERT, CARDINAL VAUGHAN, Archbishop of Westminster. P. S .- If it were true, as Dr. Mivart asserts that there were persons calling themselves Catholics, who hold any of the above heresies, it would be necessary to remind them that they have ceased in reality to be Catholics and that if they were to approach the Sacraments, they would do so sacrilegiously, at the peril of their souls, and in deflance of the law of the Church.

faithful and devoted servant,

HERBERT, CARDINAL VAUGHAN, FORMULA.

I hereby declare that, recognizing the Catholic Church to be the supreme and infalli-ble guardian of the Christian faith, I submit therein my judgment to hers, believing all that she teaches, and condemning all that she condemns. And in particular, I firmly believe and profess that our Lord Jesus Christ, the only begotten Son of God, born of the Father before all ages, in the fulness of time, for us men and for our salvation, came down from Heaven and was conceived by the Holy Ghost and born of the Virgin Mary-that is to say, that the same Josus Christ had no man for His father, and that St. Joseph was not His real or natural father; but only His reputed or foster-

I therefore firmly believe and profess that the Blessed Virgin Mary conceived and brought the operation of the Holy Ghost, an tabsolutely without loss or detriment to her Virginity, and that she is really and in truth as the Catholic Church most rightly calls her, the "Ever Virgin;" that is to say. Virgin before the birth of Christ, Virgin in that birth and Virgin after it. her sacred and spotless Virginity being perpetually preserved from the beginning, then and for ever afterward.

I therefore condemn and reject as false and beretical the assertion that doubt or denial of the Virgin Birth of Christ or the Perpetual Virginity of the Blessed Mary, Mother of God, is-or at any future time ever can be in any sense whatever-consistent with the holy Catholic faith. (Cf. Nicene and Apostles' Creed cathone faith. 1(f. Nicene and Aposties' Creed and Constitution of Paul IV., "Cum Quorundam." and Clement VIII., "Dominici Gregis.")

I believe and profess that our Lord Jesus Christ. after His death and burial, rose again from the dead, and that His Body, glorified in His resurrection, is the same as that in which he suffered and died for us upon the Cross. I reject and condemn the statement that the Body of Christ rotted in the grave or suffered corruption as false and heretical, and contrary to the holy Catholic faith now and in all future time.

corruption as false and heretical, and contrary to the holy Catholic faith now and in all future time.

I ilrmly believe and profess in accordance with the Holy Council of Trent, that the first man Adam, when he transgressed the command of God in Paradise, immediately lost the holiness and justice in which he had been constituted, and that he incurred through that prevarication the wrath and indignation of God, and that this prevarication of Adam injured not himself alone, but his posterity, and that by it the holiness and justice received from God were lost by him, not for himself alone, but for us all. (7. Council of Trent, Session V.)

I firmly believe and profess that Our Lord died upon the Cross, not merely tas Socinus held) to set us an example or an "object lesson" of fidelity unto death, but that He might give Himself a redemption for all" by "bearing our sins in His Body upon the tree." that is, by making a true and full satisfaction to the offended justice of God for the sins original and actual of all men, and that these sins are taken away by no other remedy than the merit of the "One Mediator, Our Lord Jesus Christ" (I. Timothy v.), who has reconciled us to God in His own Blood; "made unto us justice, sanctification, and redemption." (I. Corinthians i., 30. (f. Council of Trent, Session V.)

I reject and condemn all dectrines which

on V.)
I reject and condemn all doctrines which deny the reality and transmission of original sin, and the perfect sufficiency of the atone-ment by which man is reconciled to God in the Blood of Jesus Christ, as false and heretical, and contrary to the holy Catholic faith now and at all future time.

ment by which man is reconciled to Gold in the Blood of Jesus Christ, as lakes and herotical. It may be live and profess that the souls of men after death will be judged by God, and that those who are saved will "co incoverlasting live" (Matt xxv. 40), and those who are saved will "co incoverlasting live" (Matt xxv. 40), and those who are saved will "co incoverlasting live" (Matt xxv. 40), and those who are saved will "co incoverlasting live" (Matt xxv. 40), and those who are saved will "co incoverlasting punishment." I reject as false and heretical all doctrine which teach that the souls in hell may eventually be saved, or that their state in hell may be one which is not of punishment. (C. Constitution of Council of Lateran IV. Councils of the Council of Trent, and council and that the said Scriptures are sacred and canonical, and I firmly believe and profess that the said Scriptures are sacred and canonical,—not because, having been earefully composed by mere human industry, they were afterward approved by the Church's authority or merely because they contain reversitive with the surface of the council of Trent, and contain reversitive with the said Scripture of error, in all matters of faith or more any or many of the council of Trent, and contain reversitive with the said Scripture of error, in all manufers of faith or more any or many of the council of the co

of science, to give to doctrines propounded by the Church a sense different from that which the Church has understood and understands, and consequently that the sense and meaning of her doctrines can ever be in the course of time practically explained away or reversed.

(Cf. Dogmatic Constitution of the Vatican on Catholie Faith, chap. iv: can, iv.)

Moreover, I condemn and revoke all other words and statements which in articles contributed by me to the Fortnightly Review and the Ninetegath Century, or in any other of my writings are found to be, in matter of faith or morals, contrary to the teaching of the holy Catholic faith according to the determination of the Apostolic See; and in all such matters I submit myself to the judgment of the said See; receiving all that it receives and condemning all that it condemns.

would be, in my eyes, grossiv profane and altogether unjustifiable.

Your Eminence, of course, means and wishes me to sign examino the document sent to me, and I, for my part desire to be perfectly—transparently—honest, candid, and straightforward.

transparently—honest, candid, and straightforward.

Now in my judgment an acceptance and profession of the above-cited portion of the document sent me would be equivalent to an assertion that there are no errors, or altogether false statements, or fabulous narratives, in the Old and New Testament, and that I should not be free to hold and teach, without blame, that the world was not created in any six periods of time; that the story of the serpent and the tree is altogether false; that the history of the tower of Babel is a mere fletion devoid of any particle of truth; that the story of Noah's Ark is also quite erroneous, as again that is altogether laise; that the history of the tower of Babel is a more fletion devoid of any particle of truth; that the story of Noah's Ark is also quite erroneous, as again that of the plagues of Egypt; that neither Joshua nor Hezekiah interfered with the regularity of solar time; that Jonah did not live within the belly of any kind of marine anima; that Lot's wife was never turned into a nillar of sait; and that Balaam's ass never spoke. I only put these forward as a few examples of statements (denials) which it seems to me any one who holds that 'the books of the Old and New Tesiaments, with all their parts, were written by the inspiration of the Holy Ghost and have God for their author' ought not and could not logically or rationally make.

If, however, your Eminence can authoritatively tell me that Divine inspiration or authorship does not iclerical errors, faults of translations, &c., aparti guarantee the truth and inerrancy of the statements so inspired, it will in one sense be a great relief to my mind and greatly facilitate the signing of the document, your Eminence's decision on the subject being once publicly known, and also the conditions under which I sign it.

Itherefore most earnestly adjure and entreat your Eminence to afford me all the spiritual help and enlightenment you can; for the question I now ask is my one great trouble and difficulty. Jeannot and will not be false to science any more than to religion.

If only your Eminence can tell me I have judged wrongly, and that I shall be held free and deemed blameless for denying the truth of statements whereof the Council of Vatican has declared God to be the Author, it will afford my conscience great ani much-needed relief.

I trust I may receive an answer on Tuesday next at the latest. I feel it is possible, however, that, as your Eminence has so far declined to apologize, you may not accord me the authoritative answer to the question I so carnestiy address to you as my Ordinary. In that case I shall (according to custom) take silence to mean

..... ARCHBISHOP'S HOUSE, WESTMINSTER, S.W., Jan. 21, 1900. ARCHRISHOP'S HOUSE,
WESTMINSTER, S.W., Jan. 21, 1900.
DEAR DR. MIVART:—I am sorry to hear that
you have been ill, and sincerely hope that you
are recovering. In reply to your letter of the
19th, let me first of all urge you to place your
feet down upon the firm and fundamental principle which is the ground on which every true
Catholic stands, viz: that the Church, being the
divine teacher established by Christ in the
world, rightly claims from her disciples a hearty
and intellectual acceptance of all that she authoritarively teaches. This principle given us
by Our Lord, will carry you safely over all objections and difficulties that may spring up along
your path. It was applied by St. Augustine to
his acceptance of the Scriptures where he says:
"Ego vero Evangelio non crederem, nisi me
Catholice Ecclesia commoveret auctoritas."
But if you are going to give the assent of
faith only to such doctrines as present no difficulties beyond the power of your finite intelligence to see through and solve by direct
answer, you must put aside at once all the
mysteries of faith and you must frankly own
yourself to be a rationalist pure and simple.
You then constitute your own ability to solve
difficulties, intellectual or scientific, into your
test of the doctrines proffered for your acceptance.
This is to return to the old Protestant system

otherwise could we know that authority had spoken at all or what it had said?
It is impossible to accept anything as true which is a contradiction in terms. Upon that truth all theological reasoning is based and all other reasoning also

of selected, to give to destrines precounded by the Church has understood and understands, the Church has understood and understands of the Church precision practically explained away or reversed titles of practically explained away or reversed titles of the Church with the Church of the Church has t

canonical writer must be true in the sense in which he put it forward whether as an historical fact or a moral instruction.

Thus it is now evident that a vast and impassable abyse yawns between Catholic dogma and science, and no man with ordinary knowledge can henceforth join the communion of the Roman Catholic Church if he correctly understands what its principles and its teaching really are, unless they are radically changed.

For who could profess to believe the narrative about the tower of Babel, or that all species of animals same up to Adam to be named by him? Moreover, among the writings estemed "canonical" by the Catholic Church are the book of Tobit and the second book of Maccabees, and also the story which relates how, when Daniel was thrown a second time into the lions' dee, an angel seized Habbacuc, in Juden, by the hair of his head and carried him, with his bowl of pottage, to give it to Daniel for his dinner.

To ask a reasonable man to believe such puerile tales would be to insuit him. Plainly the Councils of Florence. Trent and the Vatical have fallen successively into greater and greater errors, and thus all rational trust in either Popes or Councils is at an end. Some persons may ask me, "Why did you not at once seesete" But your Eminence will agree with me that a man should not hastily abandon convictions, but rather wait, seek the best advice, and, above all, Divine aid. It is also a duty of ordinary prudence for a man to carefully examine his conscience to see whether any fault te. g. "pride" as you suggest) may not be at the root of his trouble and perplexity. Now I have mysell maintained, and maintain, that a secret wish, an unconscious bias, may lead to the acceptance, or rejec-

Now I have myself maintained, and maintain, that a secret wish, an unconscious bias, may lead to the acceptance, or rejection, of beliefs of various kinds, and certainly of religious beliefs. But when the question is a purely intellectual one of the utmosts implicity, or like a proposition in Euclid, then I do not believe in the possibility of emotional deception. The faisehood of the historical narration about Babel is a certainty practically as great as that of the equality of the angles at the base of an isosceles triangle. Still when, in two or three years, I had become fully convinced that orthodax Catholicism was untenable. I was extremely disinclined to secole. I was most reluctant to give pain to many dear (atholic friends, some of whom had been very kind to me. My family also was, and is, strongly Catholic, and my secession might inflict, not only great pain, but possibly social disadvantage on those nearest and dearest to me. wish, an unconscious bias,

why, then, I asked myself, should I not continue to conform, as advocated in my Fortnight-ly Review article? Why should I stultify my past career when approaching its end, and give

why, then, I asked myself, should I stultify my past eareer when approaching its end, and give myself labor and sorrow? It was a great temptation. Probably I should have remained silent had I not, by my writings, influenced many persons in favor of what I now felt to be erroneous and therefore inevitably more or less hurtful. To such persons I was a debtor. I also hated to disguise, even by reticence, what I held to be truth.

These considerations were brought to a climax last year by a grave and prolonged illness. I was told I should probably die. Could I go out of the world while still remaining silent? It was plain to me that I ought not, and as soon as I could (in August) I wrote my recently published articles. Therein I felt it would be useless to confine myself to that question which was for me at the root of the whole matternamely. Scripture. Therefore, while taking care to use no uncertain language about the Bible. I made my articles as startling as I could in other respects, so as to compelattention to them and elicit, if possible, an unequivocal pronouncement. In this I have, thank God, succee led, and the clause about Scripture I am required to sign is for me decisive.

I categorically refuse to sign the profession of faith. Novertheless, as I said, I am attached to Catholicity as I understand it, and to that I adhere. If, then, my recent articles had been tolerated, especially my representations as to the probability of vast future changes through dectrinal evolution. I would have remained quiet in the hope that, little by little. I might successfully oppose points I had before mistakenly advocated. The Quarterly article of January, reviewed by me, and written, I suspect, by a Catholic, proceeds upon the very principle for which I am censured. I am not altogether surprised that your Eminence has shirked repliving to my resemble quack doctors, who play their long familiar tricks upon the vulgar, but act otherwise to thisk certain beliefs to be necessary, and yet will not say what they truly are. They

stitions.

Happily I can now speak with entire frank-ness as to all my convictions. Liberari animam meam. I can sing my Nunc Dimittis and calmly Your most obedient servant.
St. George Mivart.

Coming Events in Opera. M. Saléza is to be heard here on Saturday afternoon for the first time as Turiddu in New York. The programme for next week has been changed and he will sing in "Aida" on Monday, Mme. Sembrich will sing in 'La Traviata" on Wednesday evening and in "Rigoletto" on Saturday night. On Friday evening "Lohengrin" will be given with M. Van Dyck and Mme. Eames in the leading oles. "Die Meistersinger" will be the opera at the matinee Saturday. Mr. Grau completed arrangements vesterday for the engagement M. Cornubert, who has been singing in

New Atlantic City and Lakewood Special Train of Parlor Cars and vestibuled coaches; New ompound Engines. Leaves foot Liberty street at 1:30 P. M.: South Ferry, 8:25 P. M.: arrives at Ab antic City 6:45 P. M. Returning leaves Atlantic City at 2:10 P. M., arriving New York at 5:25 P. M. lickets good to stop over at Lakewood .- Ada,

AFFAIRS OF THE THEATRE. PAST AND PRESENT WITH PROBLEM

PLAY AND COMIC OPERA.

Paradise" and "The Pirates of Penzance" and This Week's Revivals-A Sequel to "At the White Horse Tavern." The Donnelly Stock Company's revival this week at the Murray Hill is "The Lost Paralise," one of the strong problem dramas. In the original form, by Ludwig Fulda, it was an excellent example of what is popular in firstclass German theatres. Henry C. DeMille lightened it in transferring the scenes and characters to America. He made the lesson less forceful and more agreeable. In recalling the first actors of the piece in this country, in 1892 at Proctor's, the factory girls are found to be actresses now conspicuous. It was in one of those parts that Maude Adams made her first step in publicity, though it was a short one. No one who saw her performance of the lame, heartsick working girl will ever forget it It was beautiful acting, and it started Miss Adams toward prominence. At that time Charles Frohman was about to put John Drew forward as a star in "The Masked The actor hal his choice of a leading we man, and he picked out Miss Adams, though she had until then played in minor parts only. Her success in "The Masked Ball" amounted to a triumph, Au-Adams, though she had until then played in minor parts only. Her success in "The Masked Ball" amounted to a triumph. Another actress seen last year as Julie!, Odette Tyler, was in the first cast of "The Lost Paradise." Etta Hawkins has since been a star on tours with William Morris, her husband. Emmet Corrigan is now playing the title role in "Ben Hur." There was a less praise worthy performance of the drama in New York about four years ago, at the Murray Hill by the Waite Stock Company, which gave seven plays a week. Songs, dances and a cake walk were introduced in the factory scene. The extra diversion was not confined to the time when the curtain was up. Between the first and second acts stereopticon views were shown. In the other intermission the orchestra became comic. The drummer pretended to disagree with the leader. The two argued and fought in a manner that deceived the audience. Finally the drummer put on his hat and walked out of the theatre. The mock row was continued until every man had gone. Then the orchestra marched down the asise playing. Thus was "The Lost Paradise." made jovial by extrinsic aids. The Donnelly Company has none of these side accomplishments, but merely acts the drama well and dignifiedly. Dorothy Donnelly, Edwin Nicauder and Charles Waldron give good character studies. Thomas Coleman is a sufficiently objectionable villain. Ralph Stuart gives a stirring impersonation of the workingman's champion. Especial interest is contained in the new leading woman. Alberta Gallatin. Her acting of the social butterfly, who is a woman before she knows of the workingman's champion. Especial interest is contained in the new leading woman. Alberta Gallatin. Her acting of the social butterfly, who is a woman before she knows of the workingman's champion. Especial interest is contained in the new leading woman. Alberta Gallatin, Her acting of the social butterfly, who is a woman before she knows of the world's sorrows, is well thought out and effective. The part is unsympathetic and, therefore, ha

When "The Pirates of Penzance" was first sung here at the Fifth Avenue, on the last day of 1879, it had the presence of the composer and librettist. Gilbert and Sullivan came to the United States for that performance and brought most of the company. Blanche Boosevelt was an American, but she had been heard here in comic opera until she appeared as Mahel. Mr. Brocoilin was another American who had gained his experience abroad. Hugh Taibot had sung only in grand opera as Ugo Taibo and J. H. Ryley was wholly unknown here before that time. Miss Roos-veit and Mr. Taibot have died recently. Mr. Ryley has retired from the stage. His dry and neat method was seemingly sulted only to the Gilbert and Sultivan works. Rosha Brandram, who enacted one of the Major-General's daughters in those days, appeared for years in nearly every opera at the Savoy until only duennas were in her line. Alice Barnett, the original Muth, returned to this country only a few seasons ago to sing in "His Excellency." But most of the original interpreters of the operate here would not be available for the production nowadays. Musically the piece is as fresh and attractive as it ever was. The choruses over at the American this week are as melodious and spirited as ever and they exhibit the character of English music, as Sullivan came to represent that, in its very best form. The intrigue of the libretto was never remarkable, although the saffre is as potent yet delicate as any the dry Gilbert ever wrote. The Castle Square performers have a way of interpolating their own words, however, and that rule has been observed this week. The actors deliver their interpolations with so much more spirit than they give to the author's that this rather impudent practice does not interfere with the general excellence of the entertainment. William Practice Frank Monlan, Eloes Morgan and Gertrude Quinlan are this week the principals. the United States for that performance and brought most of the company. Blanche Boose-

Anna Braga's piquant acting is the most deightful feature of "When I Came Back," at the Irving Place Theatre. She is the cleverest actress in the Conried Company, and the audionce welcomed her heartily. She was seen once welcomed her heartily. She was seen once more as the landlady of the White Horse Tavern, as the new farce is a continuation of that one by Kadelburg and Blumenthal, which did much to renew the vogue of German funhere. Like most sequels, this is rather tepid. It seems like a second drawing of tea from the same leaves. But the authors are expert. Given any proposition, they are able by their invariable formula to make something out of it. Their premises in the present case were the characters that had figured in the earlier play, taken in the situations they had been left in. The ebullient landlady is married to the irrepressible head waiter, the young physician and the daughter of the Berlin merchant are man and wife, and everything is serene. Back to the inn in the Salzkammergut come the two old men hoping to find nobody there whom they know. The same idea has brought the young married couples to the place they met. New intrigue comes from the presence of a Berlin painter who has won a prize for making the merchant's wife's portrait. He falls in love with her, but through a mistake is almost betrothed to her older sister. The composition is amusing in the conventional way of its kind, but possesses none of the freshness, originality or humor that made its predecessor popular. Some aerobatic fun on the part of Mr. Haenseler showed how different were the qualities of the two pieces. The general programme was good and the audience applauded the reappearance of the actors in their old characters.

Charles Frohman's London company of comonce more as the landlady of the White Horse

Charles Frohman's London company of comedians, headed by Ellaline Terris, Seymour Hicks, Herbert Standing and Fannie Brough. will sail for this country on Feb. 14. They have just closed an engagement at the London Criterion in "The Masked Ball," but will ap-Criterion in "The Masked Ball," but will appear here in "My Daughter-in-Law" early in March at the Lyceum. They will not visit any other American city.

Eugenie Fougère at Koster & Bial's explains her French songs with English phrases and sings American negro songs. With "Hello, My Baby," she tries to minic Fay Templeton's imitation of her. There is no reproduction, however, of Miss Templeton's exaggerations.

The principal part in an English melodrama now being written is a girl who has come from

however, of Miss Templeton's exaggerations. The principal part in an English melodrama now being written is a girl who has come from the Island of Jersey, and has become identified with the London fast set. It is said that the character is intended for Mrs. Langtry. Even the name is a close copy, the Le Breton being turned into Le Bras.

Toby Claude and W. P. Carlton in "The Belle of New York" surpass their predecessors. Their singing of the sentimental duet in the second act is very engaging. The other substitutes are far from imi rovements and mostly very bad. Edna May has lost her charm of naive simplicity.

Of course, "Sapho" is to be burlesqued. The first burlesque will be seen next Monday at Koster & Bial's, as an addition to "Round New York in Eighty Minutes." The skit is by Clay M. Greene, and the principal part. Olga Leathersole, will be played by Etta Butler, a mimic of talent, who will mintet Miss Nethersole. Another travesty of "Sapho" is in preparation at Weber & Fields's.

William G. Stewart was engaged last night for "Aunt Hannah," which is to be produced at the Bijou on Feb. 19.

Eloise Morgan was ill last night and her part in "The Firates of Penzance" was taken by Gertrude Quinlan. May Emory took the latter's place.

THE HILTON COLLECTION.

The pictures in the art collection formed by the late Henry Hilton are for the most part genre works. At a guess more than half of the 170 canvases now on exhibition in the galler-The First New York Actors of "The Lost ies of the American Art Association, 6 East Twenty-third street, belong to that category. There are some landscapes, some large single figures, and a few historical and allegorica compositions. Here and there on the walls we come upon a cattle piece or a picture of sheep But almost all are subject pictures or single figures of cabinet size, and there is great amount of dexterity shown by a round hundred of painters, some of whom are prominent at the present day in European art, while others have lost their vogue. The collection is one that should appeal strongly to the popular taste for story-telling pictures, and in the case of works by such men as Meissonier, Worms, Jules Goupil, Jean Béraud, Delort, Jacquet, Madrazo, Willems and Vibert there is, of course, such artistle treatment as will command attention from the highly cultivated amateur. All are to be sold at auction at Chickering Hall on the evenings of Tuesday and Wednesday, Feb. 13 and 14.

The Meissonier, "L'Aumône." No. 132, is a celebrated picture. It was sold in the A. T. stewart sale and is one of the few pictures by Meissonier in which a woman is depicted. The norseman with white waistcoat, snuff-colored coat, black leather boots and cocked hat, nounted on a fine bay, who has stopped on a arrow country road which passes through an orchard, is beautifully drawn and is painted with the great artist's amazing breadth and perfection. The poor woman with her baby in her arms, who asks him for aims, is equally remarkable in execution, while every detail in he picture is carefully wrought. The leaves of the apple trees are not "indicated;" they are drawn and painted. Right over this fine work hangs Meissonier's water color portrait of himself which he presented to A. T. Stewart. This little picture now has historical as well as artistic value, and it would seem as if the French Government might appropriately put n a bid for it. What a pity it is sometimes that the subject

has so much to do with the appreciation of a

subject picture! "Condolences," No. 141, by

Jean Béraud, is a case in point. He never painted anything better than this scene in a Paris church, where people who have attended a funeral are passing out into the bright sunlight of the streets, while the men relatives stand in a group in the sombre shadow at the right of the composition and receive a shake of the hand and a word of sympathy from the friends of the family. If the subject "is against t," in the language of the dealers, the way it s painted is strongly in its favor. It is a remarkable piece of characterization and belongs among the best works in modern genre. Entirely different is the "Spanish Dancer." No. 42, by Jules Worms. Here again is a large company of people, but they are as gay and light-hearted as the summer breeze. The scene passes in a Spanish courtyard and two score men and oung women are crowded together in pictuesque groups in the shade playing guitars and tambourines and clapping hands for a girl on a table who dances the steps of "El Vito." The light-blue skirt of the dancer forms a taking note in the color scheme and the types of the merrymakers are well rendered. This picture is painted in the excellent way which takes account of all difficulties and solves them. It is a notably good example. Vibert, who is sometimes pretty cheap in the quality of his red cloaks and rather thin in his textures, is at his best in "A Cardinal Composing a Letter." No. 46, wherein we find a soundly painted figure standing before a writing desk, and a sober setting composed of the quiet tints of the walls, furniture and books in the study room. In like manner Willems anpears at his best in a picture "The Portrait," No. 134, a picture of a stately beauty with dark hair in a costume of white satin, that is dignified and elegant in style and sincere as well as accomplished in execution. The modish young women by Madrazo in "The Memorandum." No. 58, and "The Album," No. 188, are pleasing in type and the pictures are very skilfully handled. The large Munkacsy "Visit to the Baby," No. 64, presents in that artists characteristic style a modern interior with ngures of a young mother, a nurse and women visitors. A Brozik of about the same size takes us back to the time of the Renaissance and is sumptinous in costumes and accessories. An elaborate composition by the Spanish-Roman painter Alvarez classes well with these two. It is "The Cardinal's Reception," No. 147, and the execution is clever, the color bright and sparkling and the general effect for a picture of its kind very pleasing.

Such a good picture as "The Interesting Book," No. 59, by Jules Gouptl, would be good in almost any company with its charming girl in almost any company with its charming girl in directory costume of wine-colored sath and silver-gray sash, and Jacquet's "Read of a Young Girl," No. 137, is similarly attractive to the season in Mendelsohn Hall, The programme consisted of Beethoven's quartette, opus 11, and Klengel's "Scherzo."

Miss Pelton was heard in a group of songs and War! Stephens played the piano part in the color bright and sparkling and the general effect for a picture of its kind very pleasing.

Such a good picture as "The Interesting Book," No. 59, by Jules Gouptl, would be good in almost any company with its charming girl in directory costume of wine-colored sath and silver-gray sash, and Jacquet's "Read of a following which makes their annual series of concerts an object the nature transmit series of concerts an object at the bodythave attracted favorable makes their annual series of concerts an object at the such as the object and the first violinist. and the other three members are capable musicians. So the performances, of the bodythave attracted favorable the first concert an object and such series of concerts an object. dignified and elevant in style and sincere as naissance and is sumptuous in costumes and accessories. An elaborate composition by the Spanish-Roman painter Alvarez classes well with these two. It is "The Cardinal's Reception." No. 147, and the execution is clever, the color bright and sparkling and the general elfect for a picture of its kind very pleasing.

Such a good picture as "The Interesting Book." No. 59, by Jules Goupil, would be good in almost any company with its charming girl in directory costume of wins-colored satin and silver-gray sash, and Jacquet's "Head of a Young Girl." No. 137, is similarly attractive but seems less sincere. In a large number of cabinet pictures here pretty young women in various occupations rarely exceeding in arduousness the writing of a letter and generally consisting of looking well in fine clothes, may be picked out. Such a one is the really lovely figure with voluminous flounced skirt and train in "Treasure Room of Baron Rothschild." No. 120, by Capobianchi, and there are prototypes by Toulmouche, Baugniet, Otto Erdman, Alvarez, Garrido, Firmin-Girard, Palmaroli, Kaemmerer, Simonetti and others. In more serious vein are the compositions of Adan, Beaumont, Leon Breton, Bruch-Lajos, Gérôme, Huguet, Lesrel, Makart, Gabriel Max, Muller, Ribot, Tissot, Toudouze and E. L. Weeks, There is an impressive Jules Dupré, "Landscape and Sheep," No. 51; an interesting Daubigny, "On the Seine," No. 121, and examples of Jacque, Lambinet, Rico, Wahlberg and Ziem, American landscape painting is represented by Arthur Parton, N. A., with an excellent picture, "Milford on the Delaware," No. 122; R. W. Van Boskerck, A. N. A., with a colorful "Scene in Holland," No. 27, and A. T. Bricher, A. N. A., with an excellent picture, with two milkmaled listed as his Paris churches and street scenes, will be incredulous before a composition representing him in this collection. "In a Moorish Garden," No. 44, which was painted in 1877, depicts helf a dozen Oriental women waired upon and entertained by female black slaves and Is a riot of bright tints

"English Landscape." No. 57, a pastoral scene with two milkmaids and a country gallant.

Statuary, bronzes, ceramics, silverware, glassware, furniture and clocks, over seven hundred lots in all, are displayed in Galleries on the afternoons of Feb. 13, 14, 15 and 16. "Eve Tempted" and "Paradise Lost" by Hiram Powers, "Undine" by Chauneev B. Ives and a marble bust of Washington by Thomas Crawford are notable among the pieces of sculpture. The furniture is rich and costly. The ceramics include some fine sets of Sèvres and among the clocks and clock sets are one of the Empire (No. 785), that are worthy of special mention. The bronzes are good and include examples of Gaudez, Dulos, Rancoulet, Rimbez, Dubucaud, Auguste Moreau and Kiss of Berlin. ART NOTES.

Pictures at Norman's Fifth Avenue Rooms

Oil paintings to the number of 162 are to be sold at the Fifth Avenue Auction Rooms this and to-morrow evenings. They are in part sold by order of Mr. Thomas B. Donaldson. executor, of Philadelphia, and there are addi tions. The catalogue contains numerous wellknown names, and a walk through the galleries reveals the presence on the walls of some in-Eloise Morgan was ill last night and her part in "The Pirates of Penzance" was taken by Gertrude Quinlan. May Emory took the latter's place.

HEGEMAN HOMESTEAD SOLD.

Mrs. Richard Mansfield Bids In Her Father's Place at a Foreclosure Sale.

Trov. Feb. 7.—The Hegeman homestend, just over the city line, in North Greenbush, and the girlhood home of the actress, Mrs. Richard Mansfield, who was Miss Susie Hegeman, was sold at foreclosure sale at the Court House this morning. The property was owned by Mrs. Mansfield's father. Dr. William H. Hegeman, and there were claims against it for \$2,000. The sale attracted but little notice and the property was bid in in the name of Mrs. Mansfield for \$2,300, it will thus remain in the family and Dr. Hegeman will continue to reside on it. Mrs. Mansfield will doubtless continue to make it her vacation home. Dr. Hegeman lost considerable money in speculation. His son recently returned from the Klondike, where he was unsuccessful.

Mrs. Mansfield's father was the manager of the Old Haymaker baseball team of this city, the champions of America in the early days of baseball. teresting works, but the general average of the



On arriving home don't get into a smoking jacket of the ordi-

nary kind—slip into a Tuxedo. You'll get all the neglige athome feeling of the smoking jacket; and be soothed with the conscious virtuousness of having paid your wife a compliment and being correctly dressed for \$16 to \$27.

The more formal tail coat suit \$30 to \$50 -- and every other dress requirement for man or boy. Rogers, Peet & Co.

"Romeo et Juliette" was the opera last night at the Metropolitan in place of "Les Huguenots." Mme. Sembrich's first appearance as hois." Mme. Sembrich's first appearance as Juliette and M. Alvarez's farewell in the rôle that introduced him here six weeks ago were the incidents that gave fresh interest to the performance. Mme. Sembrich's interpretation of Juliette is not unknown here. She sang the rôle once during the past season and the brilliancy of her intrepretation was immediately recognized. Last night she was in superb voice and her singing of the waltz song in the first act aroused the audience to such a pitch of enthusiasm that the number had to be repeated. Mme. Sembrich sang the music in the key in which it was originally composed by Gounod which is a tone higher than that in which it is usually given. Mme. Sembrich's delivery of the numbers was dazzlingly brilliant in execution, and the freshness and beauty of her voice filled the house. Such a demonstration of approval has not been heard before during the apathetic season as her singing brought out. During the following scenes her supremacy in tounod's lyrie music was shown to be equal to her peerless achievements in the Italian school. The waitz has never been sung so brilliantly before on the stage of the Metropolitan; nor has the dramatic side of the character been revealed with such force.

M. Alvarez was very warmly applauded during the evening, which was throughout Juliette and M. Alvarez's farewell in the rôle acter been revealed with such force.

M! Alvarez was very warmly applauded during the evening, which was throughout marked by unusual enthusiasm. He sang in better fashion than he did when he came here as a stranger, but the beauty of his voice emphasized regretiably the lack of art in his singing. It is only fair to say that he would leave a very different impression behind him if he had sung always as he did last night. MM. Edouard de Reszke and Plançon sang their usual roles. M. Illy was Mercutio, but as the Queen Mab music was cut, his share in the performance was slight. Mme. Mantelli sang Stephano's numbers well.

Kaltenborn Quartette Concert. It was by means of the Kaltenborn Quartette's performances that their founder's name first became impressed on musical history in this city. Franz Kaltenborn, who founded the organization some years ago, has remained

Business Notices.

Over 750 physicians continually using CARL H. Schultz's Waters in their families is guaranty of their PURITY and WHOLESOMENESS.

DIMI

McCARTNEY .- On Feb. 6, 1900, at his residence. 1100 Fulton av., Porough of The Bronx, at midnight, James McCartney.

Funeral services at St. Augustine's Church, 167th st. and Fulton av., at 10 A. M.,on Friday, Feb. 9. 1900. Interment in St. Raymond's Cemetery, West Chester. Relatives and friends are respectfully invited to attend services. Kindly omit

TO THE MEMBERS OF THE TAMMANY HALL GEN-ERAL COMMITTEE, THIRTY-FIFTH ASSEMBLY DIS-TRICT.-It has pleased Almighty God to take from us our loyal friend, associate and representative on the Executive Committee, James McCartney.

A requiem mass will be celebrated for the repose of his soul at St. Augustine's Church, 167th st and Franklin av., on Friday morning. Feb. 9, at 10 o'clock, the funeral leaving his late residence, 1199 Fulton av., near 16sth st. Members are requested to be present to render a last tribute to

REEMAN. On Tuesday, Feb. 6, 1900, Mary Elizabeth, widow of Henry C. Freeman, daughter of the late Jacob T. and Harriet S. Vanderhoof. Funeral services on Friday, Feb. 9, 1900, at her late residence, West Montrese av., South Orange, on the arrival of the D., L. & W. train leaving New York via Barclay or Christopher street ferries at 10:10 A. M. Carriages in waiting at Mountain

SALLOU, On Wednesday morning, Feb. 7, 1900. at the Hotel Endicott, Mrs. Marguerite C. Ballou, wife of George William Ballou. Church, corner 5th av. and 53d st., at 11 A. M., Friday, Feb. 9, 1900.

ROLLINS.-On Feb. 7, 1900, at Pelham, N. Y., Arria Somes Rollins, wife of Frank S. Rollins. Notice of funeral hereafter. Boston papers please

SCHENCK .- On Tuesday, Feb. 6, 1900, at Rome. Italy, Magdalene De Bevoise, widow of the late

Henry Valentine Schenek. MOWER. -On Sunday evening, Feb. Anna Josephine, daughter of the late Thomas G. Mower, M. D., Surgeon U. S. Army. Funeral services at her late residence, 673 Lexing-

ton avenue, Thursday, Feb. 8, at 10 o'clock SMITH. Suddenly, on Feb. 4. 1900. Sarah R., wife of I. C. Smith, aged 60 years. Funeral service will be held at her late residence. 3sa Pulaski st., Brooklyn, on Thursday evening. Feb. 8, 1900, at 7:30. Relatives and friends are

invited. Funeral at the convenience of the family. BENYAURD,- At the Audubon, 39th st. and Frondway, after a short illness, Col. W. H H. Benyaurd, Corps of Engineers United States

OF AN IMPORTANT COLLECTION OF OIL PAINTINGS.

BY CELEBRATED EUROPEAN AND AMERICAN MASTERS,

ESPECIALLY SELECTED WORKS BY DISTINGUISHED AMERICAN AND FOREIGN ARTISTS.

The Petschnikoff-Ruegger Concert. When two such artists as Alexandre Petschnikoff and Elsa Ruegger unite their talents it is fair to presume that the result will be satisfying to music lovers. Yesterd y afternoon at the Mendelssohn Hall they had the assistance of Aime Lachaume, and this was a trio from which the most delightful concert was to be expected. Mile Ruegger when she appeared here last autumn demonstrated her suberior technical equipment her excellent tone and her taste and musicianship. Since that time she has frequently played in other cities, and her prosperous career in this country has proved how real her talents are. There are few women realists capable of affording the same degree of enjoyment to music lovers, and the grace of her bearing and the charm of her personality are probably as potent in creating in a result as her talents are. She was heard nione yesterday afternoon in Boecherini's schata in A and numbers by Fischer and Popper and in Tschalkowski's trio in a minor copus 50.

M. Perschnikoff is a violinist that is not to be ranked now with such giants of the instruat the Mendelssohn Hall they had the Army,
Notice of funeral hereafter.

The Kensico Cemeter.—Private station, Harlem Railroad; 43 minutes' ride from the Grand Central Depot. Office, 16 East 42d at.

Messems to lack the brilliant technical power of the former and the deep interpretative strength of the latter, Y-saye's art and his strength of the lower, and the deep interpretative strength of the lower, and his tone is good, his technical execution amply developed and musicianly and poetic feeting is a ways dominant. He is a performer whom it is a pleasure to hear. His solo numbers westerned to hear. His solo numbers westerned when it is a pleasure to hear. His solo numbers westerned to hear. His solo numbers were to hear the deep interpretative strength of the lower and the deep interpretative strength of the latter, Y-saye's art and his musician numbers are to hear the solo hear. He seems to lack the bernical covering the strength of the latter, Y-saye's art and his musician numbers are latter and the seems to lack the bernical covering the seems to lack the bernical covering the seems to lack the bernical covering the seems to lack the be

850 Broadway, cor. Leonard. 56: Broadway, cor. Prince. Thirty-second and Broadway. THE OPERA.

sembrich and Alvarez Heard in "Romeo et

JAMES P. SILO, - Auctioneer Fifth Avenue Art Galleries, Now on Free Exhibition

Oil Paintings American Artists

Brown, A. Griffin, T. B Moeller, L. Bricher, A. T. Gifford, S. R. McCord, G. E. Bradford, W. Guy, S. J. Newell, H. Blackman, W. Hynaman, H.N. Owen, C. B. Bell, J. W. Hart, W. Parton. A. Bristol, J. B. Hart, J. M. Ream. C. P. Rehn, F. K. M. Brownscombe, JiHoeber, A. Brown, J. G. Harnet, W. M. Shearer, C. H. Bickford, N. N. Jones, F. C. Smith, H. P. Blakelock, R.A. Jones, B. Sheppard, W. Chapman, C.T. Johnson, D. Stiepevitch, V @ Craig, T. B. Knight. Smillie, G. H. Cropsey, J. F. Seavey, L. B. Kensett. Contoit, L. Meers, A. V. Thom, J. C. Crane B Middleton, S. Tilton, T. Moran, P. Denman, H. Van Elten, K. Dolph, J. H. Millar, A. T. Webber, W. DeLuce, P. Moran, L. Wiegand, G. Eaton, C. W. Murphy, J. F. Wyant, A. H.

Fifth Avenue Auction Rooms, NOW ON EXHIBITION.

Ferguson, H.A. Moran, E. Warren, E. W.

the memory of one who was faithful unto death.
Interment in St. Raymond's Cemetery, West
Chester, WILLIAM H. ZELTNER,
Chairman General Committee.
REEMAN.—On Tuesday, Feb. 6, 1900, Mary
Elizabeth, widow of Henry C. Freeman, daughter

TO-Night at 8 O'Clock
ALSO TO-MORROW (FRIDAY) AT SAME HOUR.

EXECUTOR'S SALE, Mr. THOMAS B. DONALDSON,

OF PHILADELPHIA.

Executor of the Estate of the late Thomas Donaldson

Authentic Examples by Meissonier, Troyon, Diaz and others, With additions from Private Families of